

**Facebook:**  
**What's On Your Mind?**  
**A Microtonal Song Cycle**

by  
**Peter Thoegersen**

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

# Legend

**All things being equal, A = 440 Hz**

**All cents are derived from the 1200 cent 12 tone equal tempered standard tuning in use today.**

**1/1 = unaltered tone**

## NOTE:

The piano is deliberately NOT given extraneous microtonal symbology for the purposes of simplicity. All extra pitches will have assigned standard sharps and flats, but perhaps an occasional  or  symbols will appear for quartertones from cantos XII through

XXII, but for cantos I through XI, ALL PITCHES WILL BE MARKED WITH NUMERICAL CENTS VALUES AS THEY RELATE TO THE 1200 CENT PITCH MATRIX

## 13tet

**Each interval is approximately 93 cents**

C = 1/1, C# = -7, D = -16, D# = -23, E = +61, F = +53, F# = +46, G = +38, G# = +30, A = +23, Bb = +15, B = +7

## 14tet

**Each interval is approximately 86 cents**

F = 1/1, F# = -14, G = -29, G# = -43, A = -57, A# = +29, Bb = +15, B = 1/1, C = -13, C# = -27, D = -41, D# = +45, Eb = +31, E = +17

The properties of 14tet are such that it contains two unaltered pitches C, and F#, which comprise the augmented 4<sup>th</sup>, or the Tritone

## 15tet

**Each interval is exactly 80 cents**

F = 1/1, F# = -20, G = -40, G# = -60, Ab = +20, A = 1/1, A# = -20, Bb = +60, B = +40, C = +20, C# = 1/1, D = -20, D# = -40, E = +60, E# = +20

The properties of 15tet contain a perfectly tuned augmented triad

## 16tet

**Each interval is exactly 75 cents**

E#/Fb = 1/1(+50), F = +25, F#/Gb = 1/1, G = -25, G = +50, G#/Ab = +25, A = 1/1, A# = -25, Bb = +50, B = +25, B#/C = 1/1, C# = -25, Db = +50, D = +25, D#/Eb = 1/1, E = -25

The properties contained in 16tet include a perfectly tuned diminished 7<sup>th</sup> chord, and a mix of eighth tones and quartertones. THIS SCALE BEGINS ON E QUARTER SHARP, OR F QUARTER FLAT, WHICH ARE THE SAME TONE

## 17tet

**Each interval is approximately 70 cents**

G = 1/1, G# = -30, Ab = +41, A = +11, A# = -18, Bb = -47, B = +23, C = -7, C# = -36, Db = +35, D = +5, Eb = -24, E = +46, E# = +16, F = -13, F# = -42, Gb = +28

## 18tet

**Each interval is approximately 66.666 cents**

**These are third tones**

G# = 1/1, A = -33, A = +33, A# = 1/1, B = -33, B = +33, C = 1/1, C# = -33, Db = +33, D = 1/1, D# = -33, Eb = +33, E = 1/1, E# = -33, F = +33, F# = 1/1, G = -33, G = +33

Symbols are used in this tuning to help with ambiguities, so  and  are used to

disambiguate between the two A's, G's, etc. This tuning also features the whole tone scale as successive tuned whole tones

## 19tet

**Each interval is approximately 63 cents**

A = 1/1, A# = -37, Bb = +26, B = -11, B# = +52, C = +15, C# = -22, Db = +41, D = +4, D# = -33, Eb = +30, E = -7, E# = -44, F = +19, F# = -18, Gb = -55, G = +8, G# = +34

## 20tet

**Each interval is exactly 60 cents**

A# = 1/1, B = -40, B = +20, B# = -20, C = +40, C# = 1/1, D = -40, D = +20, D# = -20, Eb = 40, E = 1/1, E# = -40, F = +20, F# = -20, Gb = +40, G = 1/1, G# = -40, Ab = +20, A = -20, A = +40

The piano gets to choose which versions of B, A, and D they wish to play, as they are unmarked in the score. Similar to 16tet, this tuning is also fully diminished

## 21tet

**Each interval is approximately 57.14 cents**

B = 1/1, B# = -43, C = +14, C# = -29, Db = +28, D = -15, D# = -58, Eb = 1/1, E = -43, Fb = +14, F = -29, F = +28, F# = -15, Gb = +42, G = 1/1, G# = -43, Ab = +14, A = -29, A = +28, A# = -15, Bb = +42

Piano gets to choose own A's, and similar to 15tet, this scale features an augmented triad

## 22tet

**Each interval is approximately 54.54 cents**

C = 1/1, C# = -46, Db = +9, D = -37, D = +18, D# = -28, Eb = +27, E = -19, E = +36, F = -10, F = +45, F# = 1/1, G = -46, G = +9, G# = -37, Ab = +18, A = -28, A = +27, A# = -19, Bb = +36, B = -10, B#/Cb = +45

Piano chooses own A, D, and G and this is similar to 14tet in that this is another tritone tuning

## 23tet

**Each interval is approximately 52.17 cents**

C# = 1/1, Db = + 52, D = +4, D# = -44, Eb = +8, E = -40, E = +13, E# = -35, F = +17, F# = -31, Gb = +21, G = -21, G = +26, G# = -22, Ab = +30, A = -18, A = +34, A# = -14, Bb = +38, B = -10, B# = -58, C = -6, C = +47

Piano chooses own microtones from C, E, G, and A

## 24tet quartertones!



These guys are all 50 cents a piece!

## Scala .scl files and midi

Although these piano accompaniment pieces are using Scala's .scl file format, I intend that these can be performed by a live living pianist, who can program these tunings into Max, or some other utility for the express purpose of LIVE performance. The alternate midi version of these cantos are employing the above tunings in Scala's 88 key piano mapping schema.

## Facebook:

## What's on your mind? A Microtonal Song Cycle!

Canto I

Peter Thoegersen

*quasi rubato**ad lib**throat overtone singing Hoomii***Adagio** ♩ = 40

Soprano

Microtonal Piano  
13 tet on C

*pp* *senza vibrato* *mf* *f* *con poco vib*

*1/1* *mp*

*ad lib**nasal multiphonics*

S

*mp* *senza vibrato* *ff* *molto vibrato*

*+46* *mf* *+38* *f*

*ad lib*

*nasal multiphonics*

S

*con poco vib*

*pp* *mf* *f*

*pluck piano strings*

MicroPno.

*ppp* *mf*

*ord.* *con poco vib*

*ppp* *mf*

*2ed.*

*\**

*dolce*

S

*ord.* *con poco vib*

*mf* *f* *ff* *fz* *fffz* *mp*

I just heard the GREATEST thing in the world:

MicroPno.

*p* *p*

*see legend for tuning*

S

+53

9

*ffff*

5

5

MAS TUR BEE THO VEN! MAS TUR BEE THO VEN!!

MicroPno.

-7  
+23  
+46

9

*fff*

*fff*

*mp*

*fff*

*mp*

S

11

+53 +23 -16

+38

rolled R's

*mf*

*fff*

*molto vibrato*

IS N'T THAT GRRRRRRRRREAT?

oh

shit!

53

61

MicroPno.

11

1/1

*tr*

see legend for tuning

+30

*tr*

+46

*tr*

*mf*

*fff*

# Canto II

## I Am Cat God

Peter Thoegersen

**Allegro** (M.M. ♩ = c. 120)

Soprano  
in 14 tet

Microtonal Piano  
14tet on F

*Appassionato*

*sempre ffff*

6 -57 +29 6

+17 -57 -13 -41 1/1 +29

*sempre ffff*

S

*Appassionato*

-41

I - I

*fff*

*please see legend for tuning*

Pno.

3

*tr* -57

1/1 -57 1/1

S

Pno.

5

+29 *tr* -57 +29 *tr*

5



7

S

Pno.

+29

7

*tr*

*Red.*

9

S

Pno.

-41

+17

*ululation*

I

*ff*

AM

*ffff*

3

*tr*

-57

7

\*

11

S

Pno.

11

*tr*

+29

*Red.*

\*

*Red.*

\*

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody (Soprano) and the piano accompaniment (Piano) for measures 1 through 14. The vocal melody is in G major, with a key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a bass line that includes a chromatic descent. The second system shows measures 15 through 18. The vocal melody continues with a final note on G5, and the piano accompaniment concludes with a final chord. The score is written in a standard musical notation style, with a treble clef for the vocal part and a grand staff (treble and bass clefs) for the piano part.

18

S

-41 +17

*molto vib*

I AM

*fff*

18

Pno.

6

7

-57

+29

20

S

-57 +29

I AM

*fff*

20

Pno.

7

+29

-57

+29

22

S

22

Pno.

-57

5

5

5

24

S

Pno.

26

S

Pno.

28

S

Pno.

*Red.*

*Red.*

*Red.*

*molto vib*

**CAT!!**

***ffff***

*5*

*\**

*\**

*\**

30

S

*rit.*

30

6

5

*tr*

*tr*

Pno.

*Ped.*

32

S

*melismatics*

-13

-41

1/1

*Molto Vibrato*

+31

I

AA

AM

CAAAAT

GOD

*fff*

*ffff*

Pno.

32

*ffff*

*ffff*

# Canto III

## It Can't Be Real...

Peter Thoegersen

**Larghetto** **Molto Rubato**

*ad lib*  $+40$   $+60$  *ululation*  $-40 +20$   $1/1$  *molto vib*

Soprano in 15 tet

*mf*  $1/1$  *ff* *fz* *fff* *fff*

I - f Trump can get this FAR,

Microtonal Piano 15 tet on F

*please see legend for tuning* *rit.* *mf* *mf*

*a tempo*  $+60$   $+20$   $-20$   $1/1$   $-40$  *molto vib* ----- *ululation*

S

*f* *fff*

in the most po wer ful coun try in the WORLD,

Pno.

*f* *ff* *ff*

$1/1$   $+60$

*rit.* -----

*+40*

*vocal fry*

*f* *fff* *fz* *sf* *ff* *fff* *mf*

there can't pos si bly be an y re a lit y to

*rit.* -----

*ff* *ff*

Pno.

*sprechstimme*

*SCREAM*

*fff* *mp* *p*

LIFE none of this is real

*tr* *ff*

Pno.





*rubato*  
*SCREAM*

S 12 *fff* FAN TA SY *ffff* MAKE BE LIEVE *ululation* //

Pno. 12 *ff* *fff* *ffff* *let ring*  
*ff* *fff* *ffff* *let ring*  
*ff* *fff* *ffff* *let ring*

*complex multiphonics*

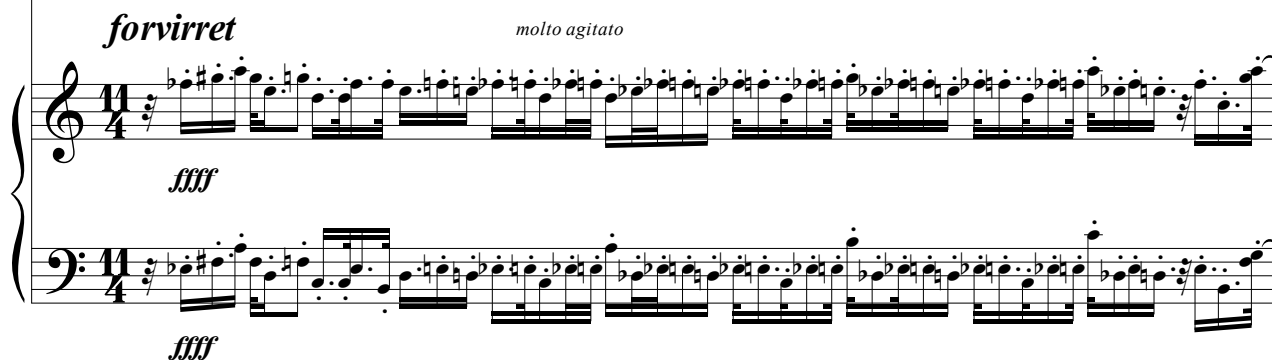
S 14 *f* there's no re al i ty

Pno. 14 *let ring* *let ring*

## Canto IV

WheN I saY i HatE you

Peter Thoegersen

**Allegro Vivaci** ♩ = 150*near scream but maintain pitch*Soprano  
In screamMicrotonal Piano  
16 tet on Fb*Severe Ululation--machine gun*

S



Pno.



*QUASI SCREAM W PITCH*

S

3

+25

-25

1/1

*ff* *fff*

IT DOES N'T

Pno.

S

4

+25

*Molto Vibrato*

-25

-25

*f* *mf* *f*

MEAN THAT I

Pno.

*FULL ON SCREAM*

S

5

**fff**  
HATE

YO \_\_\_\_\_ OU,

Pno.

5

6

S

6

Pno.

6

7

7 +50

S

*mf*  
but

Pno.

*mf* *ff*

*mf* *ff*

7

8

S

Pno.

8

8

*QUASI SCREAM W PITCH*

9

S

+50 -25 -25

*ff* *fz* *fff* *ffff*

IT DOES MEAN THAT

1/1

Pno.

*QUASI SCREAM W PITCH*

10

S

*ffff*

I SER I OUS LY HAVE \_\_\_\_\_

*FULL ON SCREAM*

*like a deformed trill*

*mf*

*f*

Pno.

*dolce*

S

11

+25 +50 +25 +50

*mf* *mp*

SOME HATE FOR YOU

Pno.

11

*mp* *pp*

*mp*

S

12

Pno.

12

*p* *mf*

*p*

13 +50 -25 1/1 *poco vib*

S *f* not that I rea lly hate *ff* you,

Pno. *f*

14 1/1 -25 +50 1/1

S *ff* but THAT I HAVE *fff*

Pno. *ff*

*ff*  
Rec.



*QUASI SCREAM W PITCH*

15 +25 -25 *Severe Ululation--machine gun*

S

*ff*

SOME SMALL KER \_\_\_\_\_ NEL \_\_\_\_\_

Pno.

16 -25 -25 +25 1/1 *scream* *poco vib*

S

*f* *ffff* *f*

of a seed of HATE for you

Pno.

**Allegro** (M.M. ♩ = c. 120)

17

S

17

Pno.

*ff*

6

18

S

18

Pno.

19

S

Pno.

19

7

5

3

20

S

Pno.

20

3

7

21

S

*guttural*

*mf*

and that

Pno.

21

6

22

S

+25

*f*

*ff*

I rea lly rea lly do

Pno.

22

+25

-25

+25

7



25

S

Pno.

This system contains measures 25 and 26. Measure 25 features a vocal line (S) with a whole rest and a piano accompaniment (Pno.) with a complex, fast-moving melody in the right hand and a bass line in the left hand. Measure 26 shows the vocal line with a whole rest and the piano accompaniment continuing with a similar fast-moving melody.

26

S

Pno.

This system contains measures 27 and 28. Measure 27 features a vocal line (S) with a whole rest and a piano accompaniment (Pno.) with a complex, fast-moving melody in the right hand and a bass line in the left hand. Measure 28 shows the vocal line with a whole rest and the piano accompaniment continuing with a similar fast-moving melody, including a trill in the right hand.

*FULL ON SCREAM*

S

28

*fff*

I HATE YOU!

Pno.

28

*tr*

7

29

S

Pno.

29

tr

5

tr

30

*Guttural laugh-quasi pitched*

S

**fff**

HA HA HA HA HA HA HA

Pno.

30

**b**

tr

2



31 *sprechstimme* *FULL ON SCREAM*

S

*f*

I'm just kid ding I'M JUST KID DING

*ffff*

Pno.

31

6

*tr*

Detailed description: This block contains the musical notation for measures 31 and 32. The vocal part (S) is written on a single staff with a treble clef. It begins with a '31' measure number and a 'sprechstimme' instruction. The lyrics are 'I'm just kid ding I'M JUST KID DING'. The piano part (Pno.) is written on a grand staff (treble and bass clefs). It begins with a '31' measure number. The right hand has a complex rhythmic pattern with a sixteenth-note triplet and a trill. The left hand has a simpler pattern with a trill. The vocal part has a 'FULL ON SCREAM' instruction above the final notes. The piano part has a '6' measure number above the first measure and a 'tr' instruction above the trill in the second measure.

32

S

32

Pno.

3

*tr*

Detailed description: This block contains the musical notation for measures 32 and 33. The vocal part (S) is written on a single staff with a treble clef. It begins with a '32' measure number and a 'sprechstimme' instruction. The lyrics are 'I'm just kid ding I'M JUST KID DING'. The piano part (Pno.) is written on a grand staff (treble and bass clefs). It begins with a '32' measure number. The right hand has a complex rhythmic pattern with a sixteenth-note triplet and a trill. The left hand has a simpler pattern with a trill. The vocal part has a 'FULL ON SCREAM' instruction above the final notes. The piano part has a '6' measure number above the first measure and a 'tr' instruction above the trill in the second measure.

*Guttural laugh-quasi pitched*

33

S

*ffff*

I HATE YO OU

33

Pno.

\*

Red.

34

S

34

Pno.

\*

35

S

Pno.

3

36

S

*sprechstimme*

***ff***

IIII'M JUST KID DING

Pno.

5

\*

*QUASI SCREAM W PITCH*

*Severe Ululation--machine gun*

S

***ff***

I \_\_\_\_\_ HA \_\_\_\_\_ TE YO \_\_\_\_\_ OU

Pno.

37

37

3

S

38

15  
16

Pno.

38

15  
16

5

The musical score for 'S' and 'Pno.' is presented on a system of three staves. The vocal part, labeled 'S', is on a single staff with a treble clef and a key signature of one sharp (F#). It begins at measure 40 with a whole note chord consisting of F#4, A4, and C5. The piano accompaniment, labeled 'Pno.', is on two staves (treble and bass clefs) with a key signature of one sharp. It also begins at measure 40. The right hand plays a series of chords and single notes: F#4 (quarter), F#4-A4 (beamed eighth notes), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), and F#4 (quarter). The left hand plays a series of chords and single notes: F#4 (quarter), F#4-A4 (beamed eighth notes), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), F#4 (quarter), F#4-A4 (beamed eighth notes), and F#4 (quarter). The piano part concludes with a final chord of F#4-A4-C5 (beamed eighth notes) in the right hand and F#4 (quarter) in the left hand.

41

S

Pno.

41

3

*sprechstimme*

42

S

*mf*

some bod y said this is a weird post?

Pno.

42

6

7

4

*intermittantly sing along with piano in vowels*

S

43

+25 -25 -25 +25 +50 -25 -25

*mf* *fz* *fz* *ff*

U A E Y I O U

Pno.

43

5

8

S

44

Pno.

44

6

8

7

45 *RIGHTEOUS INDIGNATION*  
*sprechstimme*

S

*fff*  
WHAT A WEIRD POST???

Pno.

6

5

46 *scream*

S

*ffff*  
WHAT A WEIRD POST

Pno.

*ffff*

8

*tr*

*Reo.* \*



*Solo voice fx--ad lib*

47

S

*fff*

Pno.

7

tr

4

48

S

Pno.

6

7

2

*Lea*

\*

49

S

Pno.

49

tr

6

8

2

tr

50

S

Pno.

50

7

ten.

\*

51

S

Pno.

51

7

52

S

Pno.

52

53

S

Pno.

53

5

7

54

S

Pno.

54

6

55

S

Pno.

5

56

*straight tone--senza vibrato*

S

*fff*

ee aa oo ii a o u a e i u o u o a

Pno.

56

5

*QUASI SCREAM W PITCH*

S 57 *fff* WHAT A WEIRD POST?

Pno. 57

57

S 58 *ff* I'LL SHOW YOU A FUCK ING WEIRD PO OST

Pno. 58

58

59 *poco vib*

S

*ff*

FU CK ING WEI RD PO O O O O O ST!!

Pno.

60 *QUASI SCREAM W PITCH*

S

*fff*

I I HA TE YO OU OU OU

Pno.

61

S

Pno.

61

Reo.

61

62

S

Pno.

62

62



63

S

Pno.

8

8

✱

64

S

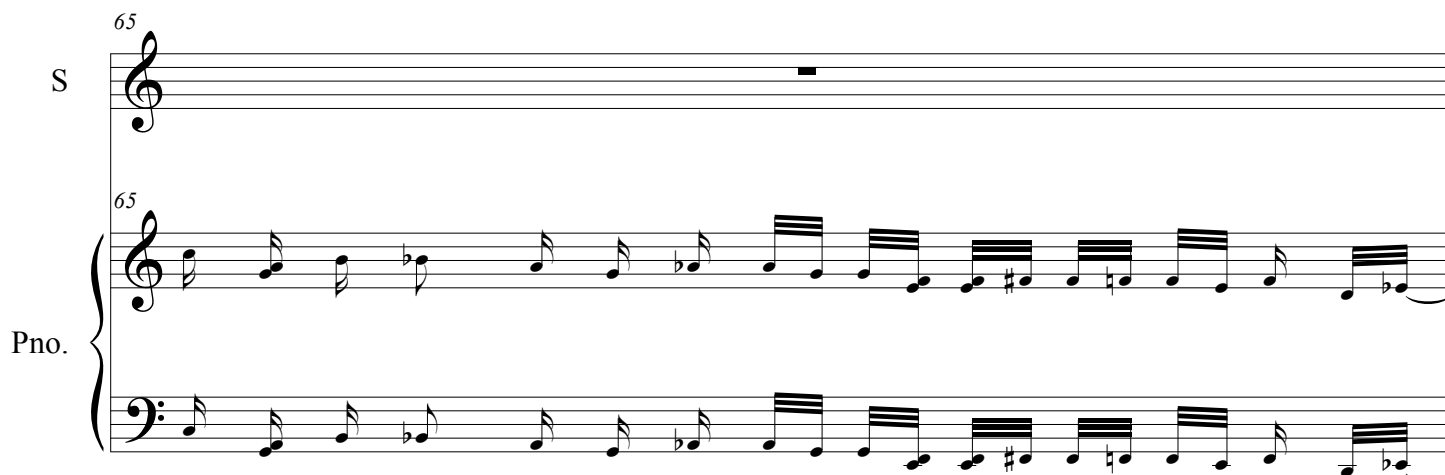
Pno.

8

65

S

Pno.



*QUASI SCREAM W PITCH*

66

S

Pno.

*f*

I HATE YOU

+25 -25



*quasi screaming while maintaining pitch*

S

67

*mf* *fff*

IIII I HATE YOU

Pno.

67

*fff*

S

68

*FULL ON SCREAM*

Pno.

68

*fff*

*Leo*

69

S

69

Pno.

*ff*

69

70

70

S

70

Pno.

70

71

71

S

Pno.

Measures 71-72. Soprano (S) and Piano (Pno.) parts. Measure 71: Soprano has a whole rest; Piano has a whole rest. Measure 72: Soprano has a whole rest; Piano has a whole rest. A long, curved line connects the two measures, starting from the piano part of measure 71 and ending at the piano part of measure 72. The piano part of measure 71 begins with a fermata over a whole note, followed by a series of sixteenth notes, and a *fff* dynamic marking.

72

S

Pno.

Measures 72-73. Soprano (S) and Piano (Pno.) parts. Measure 72: Soprano has a whole rest; Piano has a whole rest. Measure 73: Soprano has a whole rest; Piano has a whole rest. A long, curved line connects the two measures, starting from the piano part of measure 72 and ending at the piano part of measure 73. The piano part of measure 72 begins with a fermata over a whole note, followed by a series of sixteenth notes, and a *fff* dynamic marking. The piano part of measure 73 begins with a fermata over a whole note, followed by a series of sixteenth notes, and a *fff* dynamic marking. A bracket with the number 4 is placed above the piano part of measure 73.

73

S

73

Pno.

*fff*

(@ 4 min.)

## Canto V

## Necrophiliacs Eat Worms Out of Mouths of the Dead

Peter Thoenes

**Soprano**

$\text{♩} = 50$  *rubato*

*lunga* *poco vib*

*mp* *mf* *p*

-13 5 +16 -36 3 +35

nec ro phi li acs eat worms out of mouths of the de ad

*please see legend for tuning*

**Microtonal Piano**  
17 tet on G

**Largo**

**S**

*mf* *f* *mp*

+11 5 -7 -30 +16 3 -13

*poco vib*

nec ro phi li acs eat worms out of mouths of the de ad

**Pno.**

*mf* *mf*

3 +35 +46 +5 -36 +11 - - - - - molto vib

The musical score for "The Long Day" consists of two staves. The top staff is for the Soprano (S) and the bottom staff is for the Piano (Pno.).

**Soprano (S) Part:**

- Staff: Treble clef.
- Key signature: One sharp (F#).
- Time signature: 7/8.
- Lyrics: "of long held day".
- Notes: The melody starts with a quarter rest, followed by a quarter note (F#4), a quarter note (G#4), a quarter note (A4), and a half note (B4). The final note is a quarter rest.
- Dynamic markings: *f* (forte) under the first note, *mp* (mezzo-piano) under the half note.
- Performance instructions: *+11* (fingerings) above the first three notes, *3* (fingerings) above the fourth note, and *-30* (breath mark) above the half note. The instruction *straight tone* is written above the final half note.

**Piano (Pno.) Part:**

- Staff: Grand staff (treble and bass clefs).
- Key signature: One sharp (F#).
- Time signature: 7/8.
- Lyrics: "of long held day".
- Notes: The piano part features a complex chord structure. The right hand has a quarter rest, followed by a quarter note (F#4), a quarter note (G#4), a quarter note (A4), and a half note (B4). The left hand has a quarter rest, followed by a quarter note (F#3), a quarter note (G#3), a quarter note (A3), and a half note (B3). The final note is a quarter rest.
- Dynamic markings: *f* (forte) under the first note of the right hand, *f* (forte) under the first note of the left hand.



S

6

+23 -7 3 +35 -47 *straight tone*

*f* *p*

and wiel ded by eff orts

Pno.

6

*f* *f*

S

7

+5 -13 +41 -18 -13 *molto vib*

*p* *fff*

wrought like ten shed ding snakes

Pno.

7

*p* *mp* *mp*

*piu movimento*

S

8 +11 +46 +41 *poco vib* +23 -7 -36

***ff*** 5 ***fff***

loathe some ly see king — the gi ants hea -

Pno.

*mp* ***ff***

*mp* ***ff***

9 *molto vib* **Lento**

S

***ffff*** *niente*

ead

Pno.

9 ***fff*** ***ff*** ***ff***

11

S

Pno.

11

7

9

Reo.

\*

**Largo**

12

S

-36 +16 -7 +28 -24 -47 +35 -42 +23 1/1

*f* *fz* 3 *pp* *sfz* *ff* *mp*

they pi le the bo dy on top the mo - und that

Pno.

12

7 5

*f* *tr* *mf* *mf*

S

13 <sup>+11</sup>

*ff* *ffff* niente

DEATH DE CA - Y

Pno.

13

*ff* *ffff*

*accel.*

S

14 <sup>+46</sup> <sup>+11</sup> <sup>+5</sup> <sup>+23</sup> <sup>-13</sup> <sup>+11</sup> <sup>+46</sup> <sup>1/1</sup> <sup>+5</sup> <sup>+28</sup> <sup>+35</sup>

*mp* *f* *mf* *p* *fz*

chom ping the moar, not fed but fled, a way they

Pno.

14

*mf* *mf*

S 15 +35 *straight tone* , 3

*ff* SOAR *mp* no thing but

Pno. 15 *mf* *mf* *tr* *Red.*

**Allegro** *rit.*

S 16 +23 -13 +11 +5 1/1 +23 -13 ,

*f* sand and stone and mud and flow er - s *fff*

Pno. 16 *ff* *tr* *fff* *fff*

**rubato**

S

17 <sup>-47</sup> <sup>+23</sup> <sup>+95</sup> <sup>-13</sup> <sup>+11</sup> <sup>ss</sup> <sup>+5</sup> <sup>+46</sup>

*ffff* *mp* *f* *mf*

in VAIN a des per ate en ter prise not like - ly

Pno.

17

*mf* *mf*

**Grave**

S

18 *f* *ppp* *pp* *f*

met to-day

Pno.

18 *pp* *fff* *pp*

20

S

Pno.

*fff*

*fff*

*tr*

**Moderato** *piu movimento*

21

S

*mf* *f* *ff*

lau rels flat and stamped by rest's fal low flight

21

Pno.

*mf* *f* *ff*

*tr*

S

22 -30 +11

*mp* at *p* night

Pno.

*p*

5

S

23 -7 -36 +5 +46 -30 +11 +46 -42 +46 +35 +16

*f*

rev a la tion neg at ed and shoul ders slumped in due

Pno.

*f*

7



S

24 -42 -36 -24 -47

*mf* *f* *fz* *sfz*

fright that might an on

Pno.

24

*f*

S

25 +41 +23 -7 +5 +16 -30 +11

*ff* *f* *fff* *fffz*

come BY WAY OF STEALING FOOD FOR NOUGHT LOOK!

shout

Pno.

25

*ff* *fff*

S

26 <sup>+11</sup> *fff* WITH IN!! *mf* <sup>1/1</sup> that <sup>+11</sup> <sup>+23</sup> pi lot light <sup>-36</sup> that <sup>+46</sup> al <sup>-30</sup> ways <sup>-13</sup> gov <sup>+5</sup> erns <sup>+16</sup> right <sup>-13</sup>

Pno.

7

7

S

27 *quasi pitch* *ff* gui le less ly holds *mf* the gaze of migh ty men a way from blight //

Pno.

27 *ff* *fff* *fff*

*rubato*

*dolce*

S

28

-24

+28

+23 +35

-7

+5

+46

1/1 -7 -36

1/1

*mp*

that

*mf*

cramps the in nards

*ppp*

of the i vy crawled walls

*p*

a bought

Pno.

28

*mp*

*mf*

(@ 3'45" )

# Canto VI

## Sticky Condom

Peter Thoegersen

**Adagio** ♩ = 40 *rubato*

*geschrei gesang*

*1/1* *1/1* *3*

**Soprano**

*fff*

commu nicating with you id i ots is like putt ing on a wet sti cky con dom that's too small

*please see tuning legend*

**Microtonal Piano**  
18 tet (1/3 tones)  
on G#

*fff*

*con brio* *1/1* *1/1* *-33* *ad lib vibrato* *1/1*

**S**

*mf* *fz* *p* *mp* *mf*

com mun i cat ing with you

**Piano**

*mp* *p* *mf* *p* *mf*

S

4

*f* *pp* *ff* *mf*

id i ots i - s

Piano

4

*mf*

3

3

3

S

6

*huge ad lib melisma*

*con moto*

*mf* *mp*

like put ting

Piano

6

*mf*

*p*

8

S

*p* *fff* *ffff*

on a WET

Piano

*pp* *ff* *pp*

10

S

*mp* *p* *mf* *fff*

sti - cky CON DOM

Piano

*mp* *f* *p* *f*

*quasi sprechgesang*

$\bullet = 60$

**Larghetto**

S

12

*f*

that's too small

Piano

12

*mf*

*f*

7 7

*Argument comment from Timo*

S

14

+33

*ff*

for your for ty five cen ti me ter dick?

Piano

14

*tr*

6

2

S

16 *f* 1/1 - - - - - +33 -33 1/1

YOU YOUR SELF IN SI - ST ON NOT COM MU NI CAT ING

Piano

16 *ff*

5 3 7 3

S

18 +33 -33 -33 -33 1/1 -33 1/1

*f* *ff* 1/1

THIS IS NOT COMMUN I CAT ING PE - TER

Piano

18 *f* *ff*

7



20

S

20

Piano

*f*

*f*

3 *tr*

*tr*

3

7

*Peter's rebuttal*

*Timo's counter rebuttal to the rebuttal*

22

S

1/1

*ff*

*f*

*ffff*

3

NO! mine is nine - ty cen ti meters NO, Pe ter, that is your leg!

22

Piano

*mf*

5

*mf*

*Red.*

\*

24 *quasi sprechgesang*

S *mf* look next to it!

*p* oh, you're right

*ad lib vibrato*

Piano *f* *ffff*

*Peter's rebuttal to Timo's rebuttal to the rebuttal*

1/1

The musical score is written for Soprano (S) and Piano. The Soprano part begins at measure 24 with a 'quasi sprechgesang' section, marked 'mf', with lyrics 'look next to it!'. This is followed by a 'Peter's rebuttal to Timo's rebuttal to the rebuttal' section, marked 'p' and 'ad lib vibrato', with lyrics 'oh, you're right'. The Piano part also starts at measure 24, marked 'f', and features a 'ffff' dynamic marking. The score is in 1/1 time signature.

(@ 1'34" )

## Moderato

 = 100

Musical score for Soprano and Grand Piano. The Soprano part is in 7/32 time, with a tempo of 100. The Grand Piano part is in 7/32 time, with a tempo of 100. The score includes a tuning legend and a tempo marking.

3

S

4/32

*mf*

A FR A I D

*ff*

overpronounce

that

un poco vib

3

Pno.

4/32

*mp*

*f*

*mf*

*f*

*mp*

S

5 +15 1/1 like a snake -44 -18 3:7 -33

*ff* *f* *fff* *p* *ffff* *ppp*

all thi - ssssss EX CITE MENT

Pno.

5 *ff* *mp* *f*

S

7 -37 growl -18 +19 -44 -18

*ff* *f* *pp* *fp* *f*

HA - - S brought on

Pno.

7 *f* *f* *Red.* \*

9 +34 -44

*molto drammatico*

S

*mf* *fff* *ffff* *p* *pp*

A SUD DEN urge? to...

9

Pno.

*mf* *ff* *ff*

Comments

*a tempo*

**Adagio** ♩ = 40

11 +19 -18 +34 +15

S

*f* *ff* *fff* *ff*

MA - STUR BATE!!! - - HA HA

Pno.

*f* *f*

5 5

S

13 +4 1/1 -11 -7 +8 +19 -7 +15

*mf* *f* *mp*

Just the tip WOW! Must be a whop per —

Pno.

13

*mf*<sup>5</sup>

S

15 +19 +34 -22 -44 +52<sub>3</sub> -18 -7 +41 +15 +8 +26

*ff* *f*

Don't think too hard or watch porn! Try to fo cus on somethi ng

Pno.

15

*ff* *f*

S

17 <sup>+52</sup> <sup>-22</sup> <sup>+4</sup> <sup>-7</sup> <sup>-44</sup> <sup>-18</sup> <sup>+15</sup> <sup>-11</sup> <sup>-37</sup> <sup>+34</sup>  
*mf* *ff* *mp*  
*un poco vib*

oth er than that ti ck ling fee ling in your GROIN and

Pno.

*mf* *ff* *p*  
*mf* *ff* *p*

S

19 <sup>-7</sup> <sup>+19</sup> <sup>+8</sup> <sup>1/1</sup> <sup>-11</sup> <sup>+8</sup>  
*p* *f*  
*3*

for get the sto mach Stein wa - y oh,

Pno.

*p* *f* *ff* *pp*  
*p* *f* *ff* *pp*

S

21 -37 -44 -7 -11 +52 1/1 +4 -44

*f* *mf* *f* *fz* *mp*

Cold sho wer s Ev ery five min utes

Pno.

21

*f* *mf*

S

23 -44 -55 +30 +34 +26 +30

*ffff* *mf* *f*

PLEASE! Can you come to Lon do - n

Pno.

23

*fff* *mf*



S

25 *mp* *f* *fff*

+15 -7 +19 3 -11

and do it ov er the head of NI GEL FAR AGE?

Pno.

25 *mp* *f* *p*

6 5 7

S

27 *mf* *f* *sprechgesang*

Thanks. Can some one help me with a tick et?

3

Pno.

27 *mf* *f*

7 7

29 *sprechstimme*

S *f*

Try Trump! I will film it and start a new art movement called

Pno. *mf* *f*

3

31

S *fff*

THE NEW CAL I FORN IAN ACT ION I SM!!!

Pno. *ff* *ff*

32

S

Pno.

*fff*

*fff*

33

S

Pno.

*fff*

*fff*

34

S

Pno.

*f*

*f*

35

S

Pno.

*mf*

*ff*

35

36

37

36

S

Pno.

*fff*

36

37

37

S

Pno.

37

38

## Canto VIII

fuck, shit, piss,

Peter Thoegersen

*Tempo Rubato, ma mosso piacere con allegri**Iggy Popicus*

Soprano

ffffffffffuuuuuuu - ck

shhhhhhhhhh - it

*please see tuning legend*

shout

-20

like a snake

S

3

**ff fff**

pissssssssss

*detach C and D as separate syllables from words*

1/1

+20

**fz****fff****fz****fff**

c - uuuuuuunt

d - yyyke

Pno.

3

**fff****fff****fff**

**Sprechgesang** *roll the R* **Moderato** (♩ = c. 108) **SUBITO**

**S**

*f* *ff* *fff* *ppp* *mp*

cock ssssuuu ck errrrrrrr mother fucker mother fucker mother fucker mother fucker

**Pno.**

*ffff* *pppp* *mp*

*ad lib blues boogie mother fuckers all over the place*

**S**

*p* *f* *fff*

*breathy, no pitch, like a choo-choo train*

mo ther fucker mother fuck er mother fuck er mother fuck er MOTHERFUCKER

**Pno.**

*pppp* *fff*

9 *(ad lib)*

S

Pno.

*fff*

9

*rubato*

11 *scream shout yell*

S

*fff*

WHO - ORE

*f*

diuuuu - ck

+40

Pno.

*mf*

*fff*

11

4/4

*overtone throat singing, hoomii*

*microtonal tuning here is the overtone series*

**Grave**

**S**

13

**f** lloo k at these am er i cans ssss scam ble for jeeee sus

**Pno.**

13

*piano is still in 20tet*

**p** **mp**

28♩:4♩ 30♩:4♩

**S**

15

**mf** **f** **fff**

*-40 1/1 +20 -40 +20*

*molto vib*

you shame ful bas tar ds ASS HOLES WIMPS

**Pno.**

15

**p** **fff**

**p** **fff**



NOW IT'S TIME FOR DENBY BROWN!!!!

*Andante**Denby--in full downunder Ossie accent*

17

S

17

Pno.

*fff*

OY!! FAKK IN' OATH CUNT!!

*f*

*f*

19

S

19

Pno.

*mf*

*ff*

*mf*

*ff*

slapper tits arse wan ker dick head bullshit ter \_\_\_\_

21 *1/1*

S

*f* hoe bitch skank slut

I'll be back with some more!

Pno.

21 *f*

The musical score is for a song in 2/4 time. The S (Soprano) part begins at measure 21 with a melody in the treble clef. The notes are G#4 (whole), A#4 (quarter), B4 (quarter), and A#4 (quarter). The lyrics 'hoe bitch skank slut' are written below the notes. The Pno. (Piano) part also begins at measure 21 with a bass line in the bass clef. The notes are G#3 (whole), A#3 (quarter), B3 (quarter), and A#3 (quarter). Both parts are marked with a forte (f) dynamic. The S part has a vocal line 'I'll be back with some more!' written above the staff. The Pno. part has a piano line written below the staff.

# Canto IX

## Ok! ACHTUNG:

Peter Thoegersen

**Spirito**

$\bullet = 60$

*pitches B, Eb, and G have no cents differentiation*

Soprano

*ff* O k! *fff* ACH TUNG:

Microtonal Piano  
21 tet on B  
(augmented)

*ffff*

*ffff* *ff*

S

*mf* The *ff* is

*ululation machine gun*

*mf* *f* *ff*

*please see legend for tuning*

Pno.

4 *straight tone*

S

*f*  
to act

Pno.

*mf* *f* *ff*

5 *roll R*

S

*mf* *f*  
as a da ting ser vice

Pno.

*mp* *mf*

6

S

Pno.

*fff*

*fff*

7

S

*mf* and match the *fz* ul ti mate *f* ma - an *a weird effect*

Pno.

*mf*

8

S

*ff* with the ul ti mate wo - *fff* man!!!

Pno.

Red.

\*

9

S

*p* so - - - - - o?

Pno.

Red.

\*

10

S

*ff* *f* *mf*

O???? We need to set up

Pno.

*ff* *ff*

*tr*

12

S

*p* *ff* *fff*

the un i ver sa - l black hole \_\_\_\_\_

Pno.

*pp* *mp* *ff*

13

S

*fff*

*mf*

with the

Pno.

13

*fff*

*mf*

14

S

*fff*

COCK

*mf* and *fff*

BALLS

Pno.

14

*fff*

*fff*



*a tempo*

S 15 *dolce* *poco vib*

*mp* *f* *mf*

of the tea chings of the Bud dhaaaa,

Pno. 15 *mf* *f* *mf*

S 16 *very wild vibrato*

*p* *fff*

Christ, and Mu ha mm - ad

Pno. 16 *p* *fff*

*And.*

17

S

*mf*  
and we have a per

Pno.

*fff* *p* *fff*

*Ped.* \*

18

S

*fz* *mp* *f*  
fect ma - tch!!!

*poco vib*

Pno.

*f* *ffff*

19 *rit.*

S

*ff* Then we

19

Pno.

*ff* *fff*

*And.*

20

S

*ff*

all will be safe

*fff*

20

Pno.

*fff*

(@ 1'25")

## Canto X

## The More Likes You Get...

Peter Thoegersen

**Adagio**

Soprano

*f* *ff* *fff* *mp*

THE MORE LIKES YOU GET THE BIG GER ASSHOLE YOU A - RE

*please see tuning legend*

Microtonal Piano  
22 tet on C

*mf* *ff* *mp*

6 7

S

*mf* *f* *ff*

AC - CEPT ANCE IS THE FO - CAL POINT OF ME DI O CRIT Y

Pno.

*tr*

## Adagio

S

Pno.

*agitato*

*mf* *mp* *ff*

*in total disgust*

S

Pno.

*mf* *ff* *fff*

I dont care what race sex re lig ion pol i tic

9 +36 1/1 +45 wild vibrato

S *mf* cal par ty *ff*

Pno. *mf* *fff* 7 7

And.

\*

10 +18 gliss up

S *mp* age.... *f* *fff* in total disgust 1/1 -28 -10 1/1

you all make me sick

Pno. *f* *fff*

11 *comments from Angelo and George*

S

*ffff* *ff*

you're wel come you're so gen tle

Pno.

*ffff* *ff*

*l'istesso tempo*

12 +18

S

*mp* *f*

Life is ur - ine

Pno.

12 5 6

*mf* *f*

S

14 +36 1/1 -10 +18 1/1 *like a snake ssssss*

*mf* *f* *p*

and I am a drop of piss

Pno.

14 *f* *ff* 7

S

16 +9 +27 1/1 +18 *molto vib*

*f* *mf* *ff* *fff*

that could n't ev en land in the toi - let

Pno.

16 *mf* 7



Sprechstimme

18

S

*mf*

Oh, un cle Pe ter

Pno.

18

*mf*

*f*

3

20

S

*mf* *f* *ff* *f*

What's go - ing on in that lit - tle head of yours?

Pno.

20

*f* *mf*

6

6

*mf*

22 *poco vib*

S

*ff*

(yours)

Pno.

*f*

*ff*

7

7

24 *1/1 -19 +27 -46 1/1*

S

*mf*

God damn cold to - day

Pno.

*mp*

*p*

*fff*

7

S

26 +36 +45 +27 +9 +45 +27

*ff* *f* *mf*

Thir - ty - five - de - grees and my pe - nis has shrun - ken a - ga - in

Pno.

26

*f* 3 7

S

28 *sprechstimme*

*fff*

Face book

Pno.

28

*mp* *ff* 7

30

S

*ffff*

*1/1 +18* *3 1/1* *-28 -46 -37* *-28* *straight tone*

Eq - uals soc-ial - i - za - tion in to orth-o dox - y - y

Pno.

*fz* *sfz*

*ff* *ffff* *fff*

32

S

yyyyyyy

Pno.

32

7

(@ 1'48")

## Canto XI

How Many of You Hate Everything I Say? Peter Thoegersen

Allegro Vivace ♩ = 170

*In complete death metal fashion, cover the microphone with your mouth and scream*

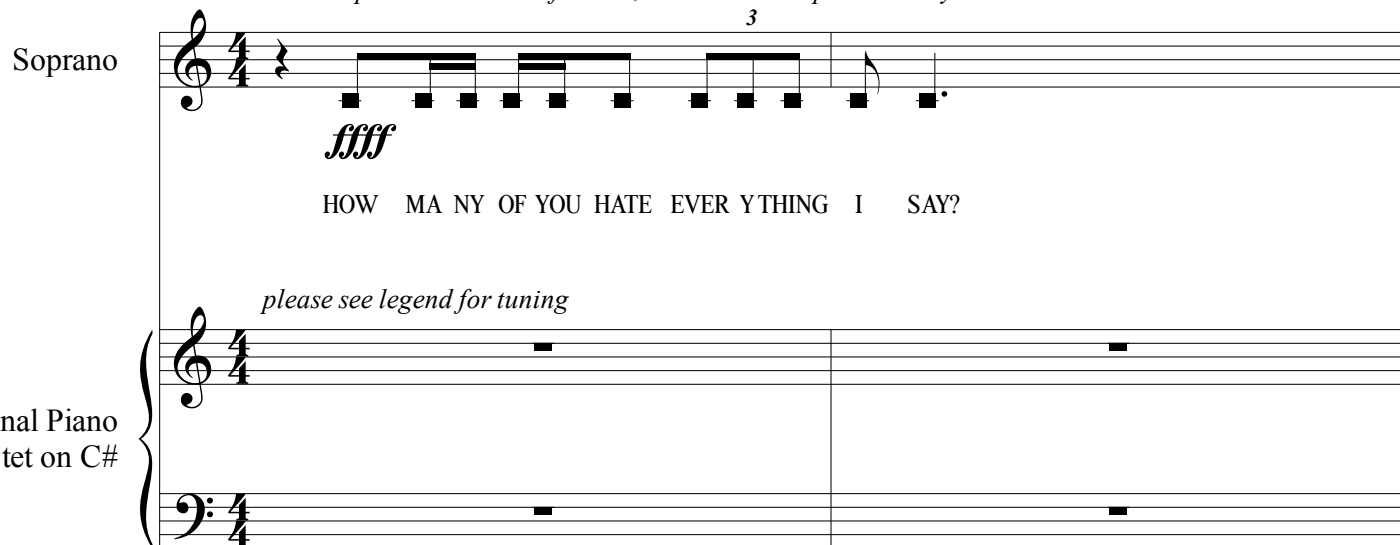
Soprano

*fff*

HOW MA NY OF YOU HATE EVER YTHING I SAY?

*please see legend for tuning*

Microtonal Piano  
23 tet on C#



S

*fff*

Pno.



S

*gruff, guttural*

5 -27 +30

***ffff***

Un i ted States of cri mi nals

Pno.

Detailed description: This system shows the beginning of a musical phrase. The vocal line (S) starts at measure 5 with a rest, followed by a series of notes in a descending sequence. The piano accompaniment (Pno.) consists of a steady eighth-note pattern in both hands. The lyrics are 'Un i ted States of cri mi nals'.

S

*quasi sprechgesang in English exaggerated accent*

7 -27 +30 +21

***ffff***

Un - i - ted St - ates of the rel i gious cra zies

Pno.

Detailed description: This system continues the musical phrase. The vocal line (S) starts at measure 7 with a rest, followed by a series of notes in a descending sequence. The piano accompaniment (Pno.) consists of a steady eighth-note pattern in both hands. The lyrics are 'Un - i - ted St - ates of the rel i gious cra zies'.

9 *1/1* +4 -10 -40 *1/1* wild vib

S *ffff*

Thrown out of Eur o pe

Pno.

11 *1/1* -27 -22

S *ffff*

Be - cause they were too fu ck ing cray zy —

Pno.

S

13 -6 -10

*ffff*

to stay the - re - e AND cre - a

Pno.

S

15 +4 +17 -27 +30

*ffff*

ted a cra zy — so cio path ic count ry

Pno.



17

S

Pno.

*mf*

19

S

Pno.

*f*

1/1 -27 1/1 snake

FILLED WITH MUR - DER - ERS - SSSSS

*mf*

21

S

Pno.

*f*

23

S

-58 1/1

*fff*

and gree - dy

23

Pno.

*fff*

*fff*

*sffz*

25

S

25

Pno.

*ffff*

27

S

*ff* *fff*

1/1 +4 -27 +30 -6

5

1/1 -27

ol - i - gar - chi - cal CO - WARDS

27

Pno.

*ff* *ff* *fffz*

*f*

29

S

29

Pno.

*ffff*

31 *1/1*

S

*fff*

*sfz sfz*

-27

SEN - DING YOUR SONS TO WAR FOR PRO - FIT

31

Pno.

*fff*

*fff*

33 *1/1*

S *fff*

SEN - DING YOUR SONS TO WAR FOR PRO - FIT

*sfz sfz*

33 *fff* *mf*

Pno.

35

S

35

Pno.

37

S

Pno.

39

S

Pno.

*mf*

SEN - DING YOUR SONS TO WAR FOR PRO - FIT

*sfz* *sfz*

-27

41

S

*f*

sen - ding your sons sen - ding your sons

Pno.

41

43

S

43

Pno.

*ffff*

43

45 *1/1*

S *fff*

SEN - DING YOUR SONS TO WAR FOR PRO - FIT

-27 *sfz sfz*

Pno. 45

*ffff*

47

S

47

Pno. *ffff*



49

S

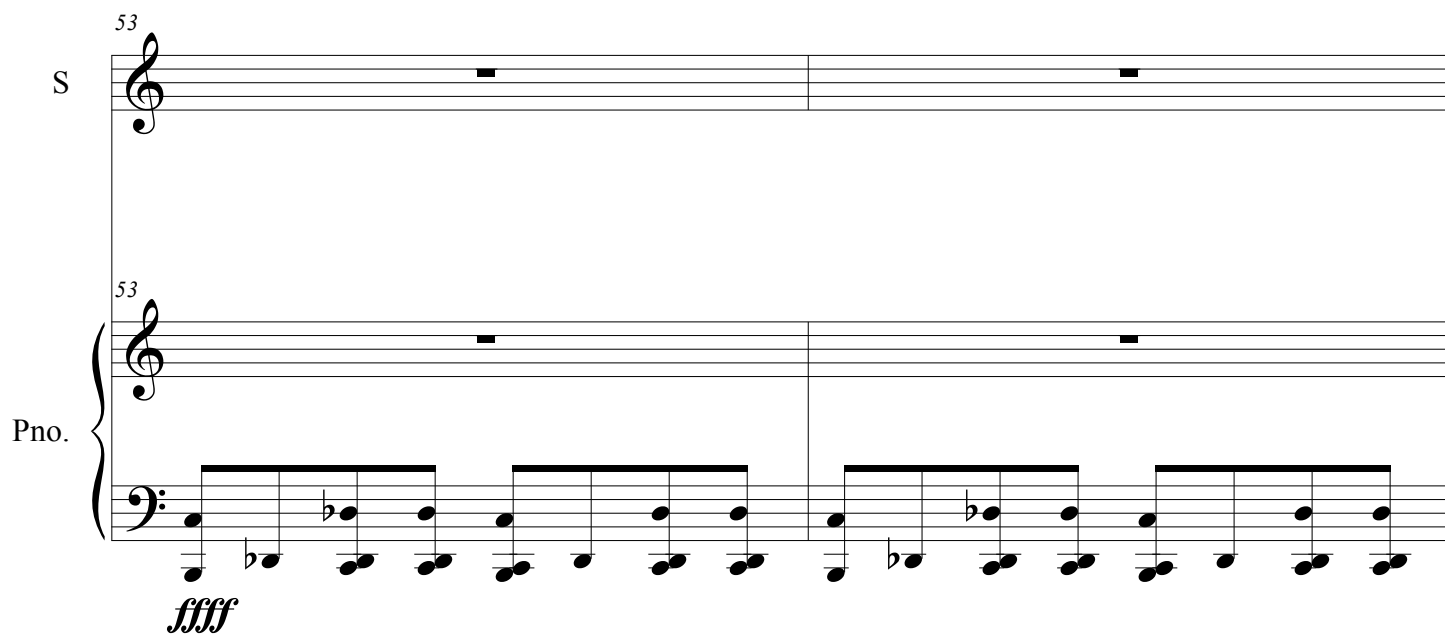
Pno.

53

S

Pno.

*ffff*



55

S

*fff*

1/1

SEN - DING YOUR SONS TO WAR FOR PRO - FIT

-27

*sfz sfz*

Pno.



57

S

57

Pno.

*ffff*

59

S

1/1

*ffff*

*sfz sfz*

-27

SEN-DING YOUR SONS TO WAR FOR PRO-FIT

59

Pno.

*ffff*

# Canto XII

## Eleven Ad Libitum Live Facebook Cantos

Peter Thoegersen

Adagio ♩ = 70 *Cataclismico*

*Ad Libitum* *Solo in quartertones to incoming Facebook Posts*

Soprano

Microtonal Piano  
24 tet  
quartertones

*Classic quartertones need not be discussed, but see legend anyway*

*f*

S

Pno.

*ff*

*ff*

*mp*

*mp*

S

Pno.

5

5

*ff*

6

S

Pno.

7

7

*ff*

*sfz*

6

7

9

S

Pno.

*fff*

*fff*

9

11

S

Pno.

*fz*

*mp*

*ff*

*fz*

*mp*

*ff*

6

11



17

S

Pno.

*fff*

*fff*

19

S

Pno.

*fff*



20

S

Pno.

*fff* *ff* *f*

*fff*

(@ 1' 25")

## Canto XIII

**Vivace**

***Energico***

22

S

*Ad Libitum* *accel.*

Pno.

*mf* *f*

*accel.*

27

S

Pno.

*f*

*ff*

*rit.*

32

S

Pno.

*mf*

*ff*

37

S

Pno.

*ffff*

*f*

S

42

Pno.

*ff*

*ff*

4

4

4

S

47

Pno.

*fff*

4

5

5

5

5

S

52

Pno.

*ff*

*fff*

*mf*

*rit.*

*leggiere*

*accel.*

5

4

4

4

4

4

56

S

Pno.

*f*

4

*rit.*

*ff*

56

57

58

59

S

Pno.

*agitato*

*fff*

5

5

59

60

61

62

S

Pno.

*ffff*

5

5

7

62

63

64

65

S

Pno.

*ffff*

*ff*

7

68

S

Pno.

*f*

*fff*

*fff*

*mf*

*f*

4

5

### *Molto Agitato e Furioso*

72

S

Pno.

*rit.*

*ff*

10

76

S

Pno.

*mf*

*fff*

76

79

S

Pno.

*ffff*

79

82

S

Pno.

*fff*

82

85

S

Pno.

85

9

*ffff*



87

S

Pno.

87



89

S

Pno.

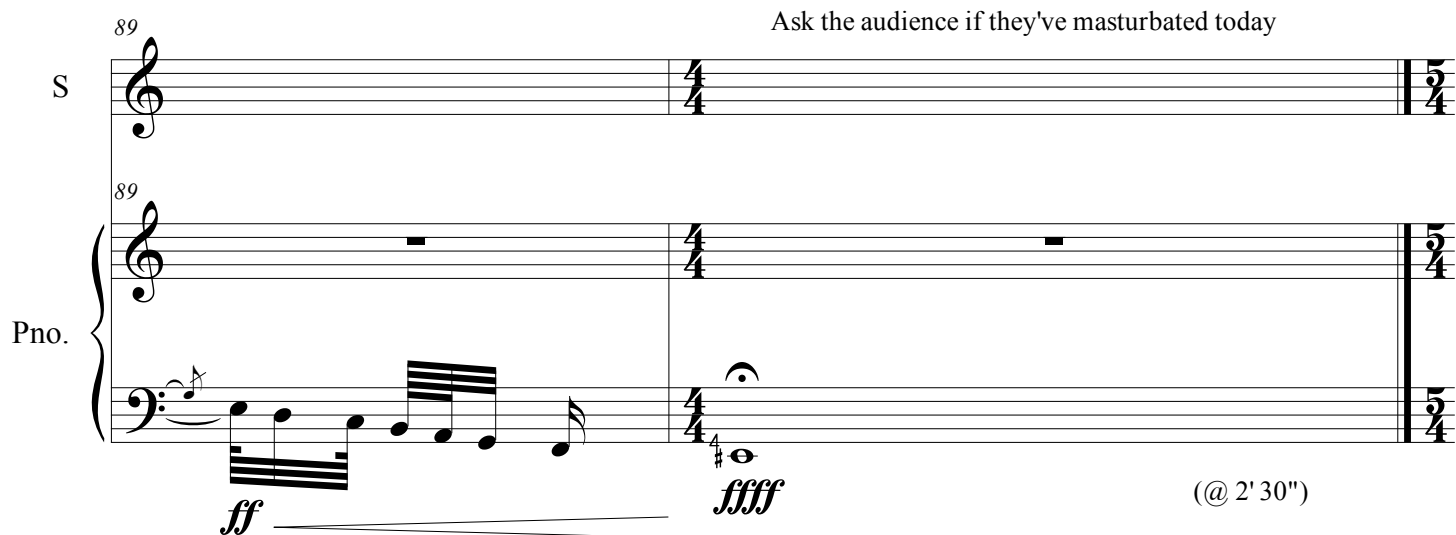
89

Ask the audience if they've masturbated today

*ff*

*ffff*

(@ 2' 30")



## Canto XIV

*Sostenuto**Lento*91 *Ad Libitum*

S

Pno.

Measures 91-93 of the musical score. The vocal part (S) is in 5/4 time. The piano part (Pno.) is in 5/4 time. The piano part features a *sospirando* marking and a *tr* (trill) in measure 93. The piano part starts with a *mf* (mezzo-forte) dynamic and ends with a *f* (forte) dynamic. The piano part includes a crescendo hairpin.

S

Pno.

Measures 94-96 of the musical score. The vocal part (S) is in 5/4 time. The piano part (Pno.) is in 5/4 time. The piano part features a *f* (forte) dynamic in measure 94 and a *ff* (fortissimo) dynamic in measure 96. The piano part includes a *tr* (trill) in measure 96. The piano part includes a crescendo hairpin.



97

S

Pno.

97

*fff*

*mf*

*mf*

100

S

Pno.

100

*fz*

*sfz*

*sffz*

*f*

*fff*

*ffff*

*f*

## Canto XV

The Charm of Impossibilities

*Larghetto*

102 *Ad Libitum*

S

*con Molto Moto*

102 *f*

Pno.

*ffff*

3

3

103

S

103 *ff*

Pno.

*ff*

3

3

104

S

Pno.

*fff*

3

3

105

S

Pno.

*fff*

3

3

106

S

Pno.

*mf*

*mf*

Measures 106-107. The vocal line (S) is empty. The piano accompaniment (Pno.) features a rapid sixteenth-note melody in the right hand and a bass line with triplets in the left hand. The dynamic is marked *mf*.

107

S

Pno.

*fff*

*fff*

Measures 107-108. The vocal line (S) is empty. The piano accompaniment (Pno.) continues with the same rapid sixteenth-note melody in the right hand and bass line with triplets in the left hand. The dynamic is marked *fff*.

S

108

Pno.

ffff

3

3

S

109

Pno.

ffff

3

3

The image shows a musical score for a Soprano (S) and Piano (Pno.) ensemble. The Soprano part is written on a single staff with a treble clef, starting at measure 110. The Piano part is written on two staves (treble and bass clefs), also starting at measure 110. The Soprano part consists of a series of eighth notes, mostly beamed in groups of three, with various accidentals (flats and sharps). The Piano part features a complex rhythmic pattern with many beamed eighth notes in the right hand and a more sparse, rhythmic accompaniment in the left hand, including some triplet markings.

The musical score for "The Rose Tree" is presented for Soprano (S) and Piano (Pno.). The Soprano part is a single melodic line. The Piano part consists of a dense, continuous arpeggiated texture in the right hand and a simple bass line in the left hand, including triplet markings.

S

112

Pno.

112

3

3

*ffff*

S

113

Pno.

113

114

S

Pno.

ffff

3

3

115

S

Pno.

ffff



[illegible]

## Canto XVI

*Andante*

117 *Ad Libitum*

S

117 *leggiere*  
*mp*

Pno.

119

S

119 *mp* *mf*

Pno.

S

121

Pno.

*p*

121

S

123

Pno.

*f*

*ff*

*f*

123

125

S

125

Pno.

*mp*

*p*

Measure 125: The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The melody consists of eighth-note chords, and the bass line consists of single notes. The tempo is marked 'mp' (mezzo-piano) and the dynamics are 'mp' and 'p'.

Measure 126: The piano accompaniment continues with the same melody and bass line. The dynamics are 'p'.

127

S

127

Pno.

*meno mosso*

*mp*

*rit.*

Measure 127: The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The melody consists of eighth-note chords, and the bass line consists of single notes. The tempo is marked 'meno mosso' and the dynamics are 'mp' and 'rit.'.

Measure 128: The piano accompaniment continues with the same melody and bass line. The dynamics are 'rit.'.

129

S

Pno.

*deciso*

*f*

*ff*

131

S

Pno.

*ff*

*fff*

133

S

*con forza*

133

Pno.

*fff*

*fff*

135

S

135

Pno.

*fffff*

*fffff*

4  
16

137

S

137

*fffff*

Pno.

*fffff*

139

S

139

Pno.

*ffff*

*ffff*

5/16

6/16

143

S

Pno.

This musical system covers measures 143 and 144. The Soprano (S) part is a single staff with a treble clef, which is empty. The Piano (Pno.) part consists of two staves. The upper staff has a treble clef and contains a series of chords, each marked with a '4' and a sharp sign (#). The lower staff has a treble clef and contains a series of chords, each marked with a '4' and a flat sign (b). The time signature is 6/16.

145

S

Pno.

This musical system covers measures 145 and 146. The Soprano (S) part is a single staff with a treble clef, which is empty. The Piano (Pno.) part consists of two staves. The upper staff has a treble clef and contains a series of chords, each marked with a '4' and a sharp sign (#). The lower staff has a treble clef and contains a series of chords, each marked with a '4' and a flat sign (b). The time signature is 6/16.



147

S

Pno.

147

149

S

Pno.

149

The musical score for measures 151-156 is presented in two systems. The first system, labeled 'S' (Soprano), features a single treble clef staff. The second system, labeled 'Pno.' (Piano), consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate treble clef staff. The piano part is marked 'Ped.' (Pedal) at the bottom. The notation includes various musical symbols such as treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notes are represented by black dots, and the piano part includes a thick black line across the grand staff, indicating a sustained pedal point or a specific harmonic structure.

The musical score for 'S' and 'Pno.' is presented in two systems. The 'S' part is written in a single staff with a treble clef and a key signature of one sharp (F#). The 'Pno.' part is written in two staves, both with treble clefs and a key signature of one flat (Bb). The score is divided into two measures. The first measure contains complex chordal textures for both parts, with the piano part featuring a dense cluster of notes in the right hand and a more active line in the left hand. The second measure shows a significant simplification, with the 'S' part holding a single note and the piano part holding a single note in the right hand and a single note in the left hand. The score concludes with a double bar line and a repeat sign.

## Canto XVII

*Moderato* *Animato*

155 *Ad Libitum*

S

Pno.

*mf*

*tr*

3

*tr*

*mf*

156

S

Pno.

*f*

*tr*

7

7

3

5

*f*

157

S

Pno.

*ff*

3

4

5

7

*ff*

*tr*

Detailed description: This system covers measures 157 and 158. In measure 157, the vocal line is empty. The piano right hand begins with a *ff* dynamic, playing a series of chords and triplets. The left hand has a melodic line starting with a *f* dynamic, followed by a trill. Measure 158 continues the piano accompaniment with similar textures and dynamics.

158

S

Pno.

*fff*

3

4

5

*fff*

*tr*

Detailed description: This system covers measures 158 and 159. In measure 158, the vocal line is empty. The piano right hand features a *fff* dynamic with chords and triplets. The left hand continues its melodic line with a *fff* dynamic and a trill. Measure 159 continues the piano accompaniment with similar textures and dynamics.

159

S

Pno.

*ff*

*ff*

*mf*

159

159

4

3

3

7

3

4

160

S

Pno.

*fff*

*fff*

*tr*

160

160

7

5

7

161

S

Pno.

*ffff*

*ffff*

*tr*

Measure 161: The vocal line is empty. The piano accompaniment begins with a right hand playing a chord of G4 and Bb4, followed by a whole rest. The left hand plays a triplet of eighth notes (F#4, G4, A4) followed by a series of sixteenth notes. The dynamic is *ffff*. Measure 162: The vocal line is empty. The piano accompaniment continues with the right hand playing a series of eighth notes and a sixteenth note, followed by a triplet of eighth notes. The left hand continues with sixteenth notes. The dynamic is *ffff*. A trill (tr) is marked on the final note of the left hand.

162

S

Pno.

*mf*

*mf*

*fff*

*fff*

*tr*

Measure 162: The vocal line is empty. The piano accompaniment begins with a right hand playing a series of eighth notes, followed by a triplet of eighth notes. The left hand plays a series of eighth notes. The dynamic is *mf*. Measure 163: The vocal line is empty. The piano accompaniment continues with the right hand playing a series of eighth notes, followed by a triplet of eighth notes. The left hand continues with eighth notes. The dynamic is *mf*. A trill (tr) is marked on the final note of the left hand. The dynamic *fff* is also present.

163

S

Pno.

*ff*

*tr*

*ff*

6

5

7

4

164

S

Pno.

7

6

7

*tr*

The image displays a musical score for a piece titled "The Rose Tree". The score is written for a Soprano (S) and Piano (Pno.) ensemble. The Soprano part is on a single staff with a treble clef, starting at measure 165. The Piano part is on two staves (treble and bass clefs), also starting at measure 165. The key signature is one flat (B-flat), and the time signature is 4/4. The Soprano part features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The Piano part provides harmonic support with chords and single notes, including a prominent bass line. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated. The score is presented in a clean, black-and-white format.

166

S

166

Pno.

5

5

tr

tr

tr

tr



167

S

*rit.*

Pno.

*fff*

*fff*

5

7

5

168

S

Pno.

*ff*

*ff*

5

7

4

169

S

Pno.

*fff*

*fff*

5

Detailed description: This system covers measures 169 and 170. The vocal staff (S) is empty. The piano staff (Pno.) has a right-hand part with chords in measures 169 and 170. The left-hand part has chords in measure 169, a quintuplet in measure 169, and chords in measure 170. Dynamics include *fff* in both hands and a crescendo line starting in measure 169.

171

S

Pno.

*f*

*f*

*tr*

5

Detailed description: This system covers measures 171 and 172. The vocal staff (S) is empty. The piano staff (Pno.) has a right-hand part with chords in measures 171 and 172. The left-hand part has a complex rhythmic pattern in measure 171 and a quintuplet in measure 172. Dynamics include *f* in both hands and a crescendo line starting in measure 171. A trill (*tr*) is marked in measure 172.

172

S

172

Pno.

*fff*

*fff*

4/4

3/4

4/4

3/4

## Canto XVIII

***Larghissimo****Misterioso*

175 *Ad Libitum*

S

Pno.

175

3

*ff*

tr

15

6

177

S

Pno.

177

7

*mp*

11

4

7

9

*mp*

179

S

179

Pno.

*fff*

*fff*

*mf*

*fff*

7 13 7 9 15

180

S

16 32 5

180

Pno.

*ff*

15

*mf*

13 11

16 32 5

*ffff*

7

*mf*

13 11

16 32 5

183

S

Pno.

183

fff

184

185

fff

185

S

Pno.

185

ff

186

fff

187

fff

## Canto XIX

*Lacrimoso*

Grave

187 *Ad Libitum*

S

*rubato*

Pno.

S



Pno.

## Canto XX

*Marcia Moderato*

Chant against Trump and more war

191 *Ad Libitum*

S

Pno.

*fff*

193

S

Pno.

*fff*



195

S

Pno.

This system contains measures 195 and 196. The vocal line (S) is empty. The piano accompaniment (Pno.) consists of two staves. The right hand plays a melody with eighth-note triplets and dotted rhythms, including a flat key signature change in measure 196. The left hand plays a complex accompaniment with many beamed sixteenth notes and dotted rhythms.

197

S

Pno.

This system contains measures 197 and 198. The vocal line (S) is empty. The piano accompaniment (Pno.) consists of two staves. The right hand plays a complex melody with many accidentals (sharps and naturals) and beamed sixteenth notes. The left hand continues with the complex accompaniment of beamed sixteenth notes and dotted rhythms.

199

S

Pno.

Measures 199-200. The Soprano (S) part is empty. The Piano (Pno.) part features a complex texture with triplets and sixteenth-note patterns in both staves. The right hand has triplets of eighth notes and sixteenth-note chords, while the left hand has sixteenth-note runs and chords. The key signature has one flat (B-flat).

201

S

Pno.

Measures 201-202. The Soprano (S) part is empty. The Piano (Pno.) part continues the complex texture with triplets and sixteenth-note patterns in both staves. The right hand has triplets of eighth notes and sixteenth-note chords, while the left hand has sixteenth-note runs and chords. The key signature has one flat (B-flat).

203

S

Pno.

This system contains measures 203 through 208. The Soprano part is a single staff with a treble clef, which is empty. The Piano part consists of two staves. The right hand has a treble clef and contains chords and triplets. The left hand has a bass clef and contains a continuous eighth-note accompaniment. Measure 203 starts with a treble clef and a key signature of one flat. Measure 204 has a key signature change to two flats. Measure 205 has a key signature change to one sharp. Measure 206 has a key signature change to two sharps. Measure 207 has a key signature change to one flat. Measure 208 has a key signature change to two flats.

205

S

Pno.

This system contains measures 205 through 210. The Soprano part is a single staff with a treble clef, which is empty. The Piano part consists of two staves. The right hand has a treble clef and contains chords and triplets. The left hand has a bass clef and contains a continuous eighth-note accompaniment. Measure 205 starts with a treble clef and a key signature of one sharp. Measure 206 has a key signature change to two sharps. Measure 207 has a key signature change to one flat. Measure 208 has a key signature change to two flats. Measure 209 has a key signature change to one sharp. Measure 210 has a key signature change to two sharps.

207

S

Pno.

Measures 207-212. The vocal line (S) is empty. The piano accompaniment (Pno.) features a complex texture with triplets and sixteenth-note patterns in both hands. The right hand includes a triplet of eighth notes and a triplet of sixteenth notes. The left hand features a continuous sixteenth-note pattern.

209

S

Pno.

Measures 209-214. The vocal line (S) is empty. The piano accompaniment (Pno.) continues with complex textures, including triplets and sixteenth-note patterns. The right hand includes a triplet of eighth notes and a triplet of sixteenth notes. The left hand features a continuous sixteenth-note pattern.

S

211

Pno.

211

3

3

37

37

37

## Canto XXI

**Allegro**

***Calosroso***

S

213

*Ad Libitum*

37

17

17

17

Pno.

213

*mp*

*mf*

*f*

*fff*

*mp*

*f*

*fff*

19:17

41:37

29:24

43:37

Moderato (♩ = c. 108)

S 214

17

23

16

*con Molto Moto*

Pno. 214

17

23

16

*ff* *fff*

5:4 11:8 19:17 7:4 13:11 23:17

*ff* *fff*

S 215

23

4

4

*Staccatissimo*

♩ = 50

Pno. 215

23

4

4

*ff* *fff*

17:15 29:23 19:14 19:23

*ff* *ffff*

## Canto XXII

Fuck Off, bye bye, Mother Fuckers

Adagio

216

S

Pno.

*mf*

*f*

*ff*

*tr*

*mp*

*mf*

221

S

Pno.

*ff*

*ffff*

*tr*

*tr*

*Red.*

Detailed description of the musical score: The score is for Canto XXII, measures 216-221. The tempo is Adagio. The key signature has one sharp (F#) and the time signature is 4/4. Measures 216-221 show a progression of chords and melodic lines. Dynamics range from *mf* to *ffff*. There are trills (*tr*) and a redaction mark (*Red.*) in measure 221. The Soprano part (S) is mostly empty, with a few notes in measure 221. The Piano part (Pno.) features complex chordal textures and melodic fragments. The dynamics are *mf*, *f*, *ff*, *tr*, *mp*, *mf*, *ff*, and *ffff*. The redaction mark is in measure 221.

## 1. [Peter Thoegersen](#)

August 4 · Ventura ·

**How many of you hate everything I say?**

## **Peter Thoegersen**

August 4 · Ventura ·

**If Trump can get this far, in the most powerful country in the world, there can't possibly be any reality to life. None of this is real. This is all a very bad joke and things are all fake...spurious....bogus...apocryphal....lies....fantasy....make-believe....there's no reality.....**

## 2. [Peter Thoegersen](#)

November 2, 2013 ·

**communicating with you idiots is like putting on a wet, sticky condom, that's too small.**

Like  
Comment  
Share

1 [Ron Hershewe](#)



**Timo Tuhkanen** for your 45cm dick?

November 2, 2013 at 5:31pm · [Like](#)



**Timo Tuhkanen** you yourself insist on not communicating. this is not communicating Peter, you have never taught wrong if you think it is

November 2, 2013 at 5:32pm · [Like](#)



**Peter Thoegersen** NO! mine is 90 cm.

November 2, 2013 at 5:33pm · [Like](#)



**Timo Tuhkanen** no Peter, that's your leg, look next to it

November 2, 2013 at 5:34pm · [Like](#)



**Peter Thoegersen** oh. youre right.

November 2, 2013 at 5:34pm · [Like](#)





**Peter Thoegersen** Wait a minute, arent you just little elfs living in my computer? ARE YOU REAL?

### 3. **Peter Thoegersen**

November 8, 2013 ·

Facebook, for me, has become a kind of public diary, where I dont really realize that I am exposing myself to real people. when I finally meet them, I discover that I have been misrepresenting myself, and allowing my id to speak for me. I apologize for this.

Like  
Comment  
Share

6

Denby Brown, Jonathan Chang and 4 others



**Marlo Britt** meanwhile representing a brilliant mind and a talent that is razor sharp. Always fun and considered an amazing intellectual experience  
November 8, 2013 at 8:34pm · [Unlike](#) · 1



**Jimmy James** Don't ever change [Peter Thoegersen](#), you are a unique character and greatly appreciated 😊;)   
November 8, 2013 at 9:04pm · [Unlike](#) · 3



**Marlo Britt** Yes...Heretics are a cherished few  
November 8, 2013 at 9:05pm · [Unlike](#) · 1



**Peter Thoegersen** thanks, mews....  
November 9, 2013 at 12:21am · [Like](#) · 2



**Jimmy James** Meow!

### 4. **Peter Thoegersen**

December 30, 2011 ·

Necrophiliacs Eat Worms Out of Mouths Of the Dead  
Necrophiliacs Eat Worms Out of Mouths Of the Dead  
Scouring the bones and sinews of long held day  
And wielded by efforts wrought like a shedding snake  
Loathsomely seeking the glint of the giant's head

They pile the body on top the mound that death decay  
Chomping the moar, not fed but fled, away they soar

Nothing but sand and stone and mud and flowers  
In vain, a desperate enterprise not likely met today

Laurels flat and stamped by rest's fallow flight at night  
Revelation negated and shoulders slumped in due fright  
That might anon come by way of stealing food for nought  
Look! Within, that fire, a pilot light who governs right  
Guilelessly holds the gaze of mighty men away from blight  
That cramps the innards of the ivy-crawled walls a'bought

## 5. [Peter Thoegersen](#)

December 31, 2011 ·

IN THREE HOURS, THE EARTH WILL SHAKE AND WOBBLE AND CRACK WIDE OPEN AND A  
GIANT COSMIC CHICKEN WILL COME OUT, HAPPY 2012.

## 6. [Monica Tripp-Roberson](#) [to](#) [Peter Thoegersen](#)

June 26, 2009 ·

Hi Peter. How's it going? What have you been up to these days?

Like

Comment



[Peter Thoegersen](#) Hi, Monica. I became a loser and no one wants anything to do with me.  
June 26, 2009 at 12:34pm · [Like](#)

## 7. [Peter Thoegersen](#)

August 16, 2009 ·

Life is

**Life is urine and I am a drop of piss that couldnt even land in the toilet.**

Like

[Comment](#) [Share](#)



[Carla Burrese Thoegersen](#) Oh Uncle Peter, what is going on in that little head of yours?  
August 16, 2009 at 6:18pm · [Unlike](#) · 1

[Scott Schmacker](#) HUH!

August 17, 2009 at 4:49am · [Unlike](#) · 1

## 8. [Peter Thoegersen](#)

July 10, 2009 ·

Well, your CIA/DOD wet dreams of eternal war has been given a little shot in the arm: CIA asset, Hamza bin Laden wants Jihad on US!!! So, your insane War Of Terror will keep going forever n ever n ever n ever n ever!!! Hooray for you weapons industries stock holders and corporatists wishing american civilian enslavement!!!

humans can rock the shit out of assholism. humans are the best in the universe at assholing. when I need a dose of asshole, I just walk outside and the first fuckin human I run into, I'll get my dosage for the day and then I'm set for a month or two.

Like

[Comment](#) [Share](#)

0

Tony Kennedy, Keenan Lawler and 6 others



**Angelo Metz** Did you know that the first orifice formed in the human fetus is the anus? Lol

Like

**Peter Thoenigsen**

June 24 · Ventura ·

Like

Comment

Share

**I'm afraid all this excitement has brought on a sudden urge to masturbate.**

Like

[Comment](#) [Share](#)

1

Mario Seth, Keenan Lawler and 5 others



**Anthony Osborne** Ha ha!

Unlike · Reply · 1 · June 24 at 1:18am



**Scarlet Fry** just the tip

Unlike · 1 · June 24 at 7:18am



**John DuFree** Wow, must be a whopper. Don't think too hard or watch porn. Try to focus on something other than that tickling feeling in your groin and forget the stomach Steinway.... oh, cold showers. Every 5 min.

Unlike · Reply · 1 · June 24 at 7:32pm



**Lore Lixenberg** Please can you come to London and do it over the head of Nigel Farage.Thanks.

Unlike · Reply · 1 · June 24 at 11:07pm



**Peter Thoenigsen** ok. can someone help with a ticket?

Like · Reply · June 24 at 11:08pm



**Lore Lixenberg** Try trump.I will film it and start an art movement called The New Californian Actionism

Unlike · Reply · 1 · June 24 at 11:13pm



**Peter Thoegersen** one problem...these are guys and I can't get a boner! can I pee on them instead?

Like · Reply · 1 · June 24 at 11:18pm



**Peter Thoegersen** and then shit?

Like · Reply · 1 · June 24 at 11:18pm



**Peter Thoegersen** sorry about the results, Lore Lixenberg

Like · Reply · 1 · June 24 at 11:23pm



**John DuPree** Yes

Like · Reply · June 25 at 3:13am

**10. Peter Thoegersen**

June 8 · Ventura ·

United States of Criminals. United States of the Religious Crazies Thrown Out of Europe Because They Were Too Fucking Crazy to Stay There and Created a Crazy Sociopathic Country Filled with Murderers and Greedy Oligarchical Cowards Sending Your Sons to War for Profit.

**11. Peter Thoegersen**

May 28 · Ventura ·

Facebook makes me feel even more separated from my fellow man. Or, rather, Facebook validates why I feel different than most people and why I don't get along with them.

**12. Peter Thoegersen**

May 13 · Ventura ·

The whole purpose of the Syrian war and migration is to flood Europe with future "terrorists" so that Islamophobic conservatives can take European civil liberties away by fear mongering and false flag terrorist attacks, like they have done in the USA. Why? to keep war and the military industry happy and their stock holders happy with eternal war, forever n ever n ever. As for the disempowering of the people, I guess capitalism has come full circle and is now right where Stalinism was, as people begin to lose freedom and choices in life...but this is Stalinism vis-a-vis corporations

**13. Peter Thoegersen**

May 10 · Ventura ·

I just heard the greatest thing in the world: MASTERBEETHOVEN. ISNT THAT GRREAT?????? OH, SHIT.

Haha

Comment  
Share

8 You, Bill Markus, Anthony Osborne and 5 others



**Peter Thoenes** Masturbate Oven.

Like · Reply · May 10 at 7:27pm



**Angelo Metz** Masturbeethovation.

**14. Peter Thoenes**

April 29 · Ventura ·

Trump's true agenda is to get all government regulations OUT of corporate practices. Since that is the most important thing for corporations, Trump will therefore be the winner. All fair labor laws and agencies will be disassembled and a new minimum wage law will be lowered back down to 4.25/hour. Women's rights will be ignored, and the Wall of Mexico will wind up being paid by the middle class, as usual. Have a nice day.

**15. Peter Thoenes**

April 17 · Ventura ·

**wHeN I saY I HatE you, it doesn't mean that I hate you, but it does mean that I seriously have some hate for u. Not that I really hate u, but that I have some small kernel of a seed of HAtE for u and that I really really do HATE u. but not really. i h8 u. HA HA, I'm just kidding. I hate you.**

Like  
Comment  
Share

3 Angelo Metz, Lina Jean René and 1 other



**Peter Thoenes** Arbiter Caestus Jamie Wilson Rhyth Quintero [Angelo Metz](#) [Lina Jean René](#)

Like · Reply · 3 · April 17 at 12:23am



Lina Jean René replied · 7 Replies



**Mike Contreras** What a weird post.

**16. Peter Thoenes**

December 27, 2009 ·

**what is the most horrible thing can I say now?**

Like  
Comment  
Share



**Kari Besharse** I'm sure you will think of something!  
December 31, 2009 at 3:37pm



**Peter Thoegersen** Hey arent you old now? 35?  
December 31, 2009 at 4:56pm · [Like](#)

**17. Peter Thoegersen**

December 2, 2009 ·

**goddamn cold today. 35 degrees and my penis has shrunk again.**

Like  
[Comment](#)  
[Share](#)

**18. Peter Thoegersen**

August 13, 2009 ·

**Forget what I said. Life is a big piece of shit and I am it's apex.**

Like  
[Comment](#)  
[Share](#)



**Richard Lehmann** Pinnacle is also a good choice or acme. You have my vote as far as being the top of the heap so to speak.  
August 16, 2009 at 12:16am · [Like](#)

**19. Peter Thoegersen**

August 5, 2009 ·

**Sibelius, Malcolm Arnold, Vaughn Williams, Beethoven (a well hidden fact), Mussorgsky, Berlioz (drugs), Schumann, Schubert (another hidden fact), Rivueltas, Del Tredici, Tchaikovsky, Brahms, Glinka and more friendly alcoholic composers at a store near YOU. Eww. And we listen to their degenerate music? Schubert smoked tons of opium, too.**

Like  
Comment  
Share



**Mardhavi Sakuntala** oh those crazy druggie musicians. Now go become an accountant, NOW.  
August 5, 2009 at 11:16pm · [Like](#)

## 20. [Peter Thoegersen](#)

June 26, 2012 ·

**Facebook = Socialization into Orthodoxy.**

Like

[CommentShare](#)

## 21. [Peter Thoegersen](#)

June 28, 2012 ·

**Academics are these assholes who know nothing about music**

Like

[CommentShare](#)

## 22. [Peter Thoegersen](#)

July 4, 2012 ·

**Unpoplular Peter picked a peck of pickled peppers piping poisonous paroxisms unparalleled poignant but posthumous as he was plooked by large gorillas in the LA zoo.**

Like

Comment  
Share

1 [John Robb](#)



**Peter Thoegersen** yeah, of course the Bbor would like this one....

June 4, 2012 at 9:37pm · Like



**Peter Thoegersen** let's see you make one up, mothfuck!

July 4, 2012 at 9:37pm · Like

s

Alternates

## [Peter Thoegersen](#)

July 9, 2012 ·

**Wait a fuckin minute, u actually believe artists r well adjusted? ART IS NEUROSIS AND PSYCHOSIS.**

**Members only. The rest, FUCK OFF**

Like

[CommentShare](#)

4

Tony Kennedy, Jimmy James and 2 others



**Billy Stiltner** psychosis is relative to the observer making the claim buddy.

July 9, 2012 at 11:05pm · [Like](#)



**Peter Thoegersen** Im so tired of IMPOSTERS.

July 9, 2012 at 11:06pm · [Like](#)



**Billy Stiltner** instant messaging posters, wher5e?

July 9, 2012 at 11:06pm · [Like](#)



**Peter Thoegersen** Happy Billy!

July 9, 2012 at 11:08pm · [Like](#)



**Billy Stiltner** good question

July 9, 2012 at 11:10pm · [Like](#)



**Peter Thoegersen** NEVER CORRECT ME. More education, higher iq,

July 9, 2012 at 11:11pm · [Like](#)



**Peter Thoegersen** Accept that ur normal and limited

July 9, 2012 at 11:12pm · [Like](#)



**Billy Stiltner** doesnt make you any more correct than me

July 9, 2012 at 11:12pm · [Like](#)



**Billy Stiltner** appreciation and acceptance is fun and love, dont get all richard bach on me now

July 9, 2012 at 11:13pm · [Like](#)



**Billy Stiltner** i'll tickle your funny bone with a feather

**Peter Thoegersen**

June 10, 2012 ·

I fuck n kick your ass, mother fuckers, goddammmmmmit, shit

[Like](#)

[CommentShare](#)

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[View 3 more comments](#)



**John Robb** Settle down Blossom.

June 19, 2012 at 12:57am · [Unlike](#) · 3



**Peter Thoegersen** what culture?

June 19, 2012 at 3:57pm · [Like](#) · 1



**Peter Thoegersen** you can have her!!! rape her to death with your slavic peders

June 19, 2012 at 3:59pm · [Like](#)



**Peter Thoegersen**

June 21, 2012 ·

**So, all these imposters walk in and take over music? they are computer programmers. Idiots. Your sounds will be outdated logarithmically. By 2017 you will already be considered "dated". But real instruments will never be dated. They have been here for over 2000 fucking years. Case closed. Go home.**

[Like](#)

[Comment](#) [Share](#)

4

You and 3 others



**Peter Thoegersen** and you fuckers win awards? what the fuck for?

June 21, 2012 at 10:20pm · [Like](#)



**Peter Thoegersen** Take your fucking computers and shove them up your ass.

June 21, 2012 at 10:22pm · [Like](#) · 2

**Peter Thoegersen**

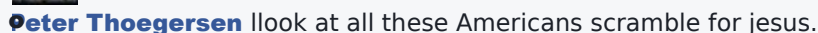
June 21, 2012 ·

**fuck , shit, piss, cunt, dyke, cocksucker, mother fucker, whore, dick,**

[Like](#)

[Comment](#) [Share](#)

You, Anthony Osborne, Josh Caron and 3 others



**Peter Thogersen** you shameful bastards.....assholes.....wimps.....

**Denby Brown** slapper, tits, arse, wanker, dickhead, bullshitter, hoe, bitch, skank, slut,- il be back with some more! lol! xo

**Peter Thoegersen** meow

June 4, 2012 ·

LikeS

**CommentShare**



June 4, 2012 at 10:52pm · Like



**Peter Thøgersen** | I HAVE 6 MILLION IDEAS PER SECOND.

**Peter Thøgersen** they never stop. never.

**Kim Diaz** Go do some stand-up.

**Peter Thoegersen** id be good, huh?

June 4, 2012 at 11:42pm · [Like](#)



**Kim Diaz** Yes.

**Peter Thoegersen**

June 15, 2012 ·

So Mozart said "shit" and all of American academia crumbles.....

[Like](#)

[CommentShare](#)

**Peter Thoegersen**

June 20, 2012 ·

**FUCK YOU GOD. DO YOU HEAR ME? FUCK YOU.**

[Like](#)

[CommentShare](#)

3 You, Denby Brown and 1 other

1 share

**Peter Thoegersen**

June 4, 2012 ·

**I throw soup bowls at your heads. Yes. it's me. I am back. expanding.**

[Like](#)

[CommentShare](#)

1 1



**Vassily Kaah** Thoegersenism = polytempic polymicrotonality + art of charming friendly insult

June 5, 2012 at 11:03am · [Unlike](#) · 1

**Peter Thoegersen**

June 4, 2012 ·

**e  
n  
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s**

**The Buddha, christ, and Muhammad had tremendous cock and balls. but what man has done with their teachings, has been a penisectamy, followed by a snippage of the ball sack.**

[Like](#)

[CommentShare](#)

3 Norbert Oldani, Jose I. Martel and 1 other



**Peter Thoegersen** for example: All Corporate behavior comes from the snipping and excoriation of cock and balls of the master's teachings.

June 4, 2012 at 10:25pm · [Like](#)



**Jimmy Bunch** This is one of your better rants...

June 4, 2012 at 10:31pm · [Unlike](#) · 3



**Peter Thoegersen** yeah....the bombing England one was kinda boring....

June 4, 2012 at 10:32pm · [Like](#) · 1

**Peter Thoegersen**

May 30, 2012 ·

**I am probably the closest thing to a Charles Bukowski of the music world.**

[Like](#)

[Comment](#)[Share](#)

3 Vassily Kaah, Nicolas Therrien and 1 other



**Billy Stiltner** do u werar tights?

May 30, 2012 at 3:25pm · [Like](#)



**Peter Thoegersen** ?

May 30, 2012 at 3:25pm · [Like](#)



**Peter Thoegersen** did I freak out Fleming and Steel?

May 30, 2012 at 3:26pm · [Like](#)



**Billy Stiltner** do you like leotards?

May 30, 2012 at 3:26pm · [Like](#)



**Billy Stiltner** i hope so

May 30, 2012 at 3:26pm · [Like](#)



**Billy Stiltner** haha

May 30, 2012 at 3:26pm · [Like](#)



**Peter Thoegersen** yeah

May 30, 2012 at 3:26pm · [Like](#)



**Billy Stiltner** they think they are freaky

May 30, 2012 at 3:26pm · [Like](#)



**Peter Thoegersen** I thought we would all have a big freaky deaky talky, but they ran away!!!!

May 30, 2012 at 3:27pm · [Like](#)



**Billy Stiltner** chickens

May 30, 2012 at 3:28pm · [Like](#)



**Peter Thoegersen** yeah. who was that dude in the slut uniform?

May 30, 2012 at 3:28pm · [Like](#)

**Peter Thoegersen**

December 7, 2013 ·

**Composers: just find a metronome and start understanding RHYTHM. It will be painful, it will hurt your vast, huge ego, but you will learn something. I promise.**

[Like](#)

[Comment](#) [Share](#)

5 [Adam Bell, Jimmy James and 3 others](#)



**George Isken** Indeed, I need a metronome!

December 7, 2013 at 8:24pm · [Like](#)

**Peter Thoegersen**

December 12, 2013 ·

**Well, I tried. you are all God, so there is nothing I can do. You will all continue to deny your humanity. By the way, your humanity involves: judging, condemning, swearing, fighting, accusing, hating, killing and being prejudiced. These traits make you drive up somebody's ass, flip people off, kill, and beat others up.**

[Like](#)

[Comment](#) [Share](#)

3 [Jimmy James, Vera Meow and 1 other](#)



**Anthony Donovan** Brilliant

**Peter Thoegersen**

December 12, 2013 ·

comment

the Absence of feeling and emotion seems to be hip and cool for most people. Everyone wants to be perceived as happy, contented, and fulfilled. When did illusion become the modern day standard? When did people begin to deny their own humanity? Oh, since social media? Is smiling for the camera the "thing to do" ?

Like

[Comment](#) [Share](#)

**Peter Thoegersen**

July 25, 2013 ·

**DO YOU UNDERSTAND THE PRESSURE OF BEING CAT GOD?**

Love

[Comment](#) [Share](#)

**Peter Thoegersen**

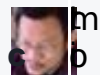
August 30, 2013 ·

**Ivy League: you keep up the fucking status quo. that's all you do. you are all a bunch of conservative failures. go fuck yourselves**

Love

[Comment](#)  
[Share](#)

3 You, Tara Westcott and 1 other



**Jonathan Chang** "Mad Dr. Zhang ta Dr. Thoegersen, yer rabies shots are on stand-by..."

August 31, 2013 at 11:01am · [Like](#)

**Peter Thoegersen**

September 14, 2013 ·

**I speak from my heart. this means you listen from your ass.**

Like

[Comment](#) [Share](#)

1 share

1 Comment



**Billy Stiltner** i\_speak\_with\_my\_ass

September 14, 2013 at 8:32am · [Unlike](#) · 1

**Peter Thoegersen**

September 11, 2013 ·

NO, 19 arabs did not topple the twin towers. America wants you to believe that to justify the war on Islam, but that is not the truth. America had been planning this attack for decades. The fact that you cowards believe this lie belies the starvation of true justice in this world. Look at Iceland, they do not put up with the same bullshit that you are more than eager to eat and savor with great flair. Fucking cowards.

**Peter Thoegersen**

October 5, 2013 ·

Rebellion ... what happened to it? what happened to Rebelliousness? where did it go? Behind smiles and affability?

**Peter Thoegersen**

November 8, 2013 ·

**Total consonance is boring. I need both. Many intervals of infinite equal tempered scales contain approximations to consonance as well as a plethora of dissonance. This is my personality: sweetness and evil in one skin.**

Like

[Comment](#)

[Share](#)

**Peter Thoegersen**

October 25, 2013 ·

**Do YOU have passion? From my view, very few of you have passion. very few.**

Like

[Comment](#)

[Share](#)

2 [George Christian Vilela Pereira and 1 other](#)



**George Abbott** got THAT right....

**Peter Thoegersen**

October 11, 2013 ·

**DO YOU HAVE ANY MOTHER FUCKING PASSION?**

**Peter Thoegersen**

October 7, 2013 ·

THOMAS PAINE TODAY WOULD BE JAILED IN GUANTANAMO BAY AND NONE OF YOU WOULD GIVE A FUCK

## Peter Thoegersen

September 26, 2013 ·

**I dont care what sex, race, religion, political party, age.....you all make me fuckin sick.**

Like

[CommentShare](#)

### 1 George Christian Vilela Pereira



**Angelo Metz** You're welcome.

September 26, 2013 at 8:52pm · Unlike · 3



**George Christian Vilela Pereira** You're so gentle...

September 27, 2013 at 10:30am · Unlike · 1

## Peter Thoegersen

July 26, 2013 ·

**THE MORE LIKES YOU GET, THE BIGGER ASSHOLE YOU ARE.**

Haha

[CommentShare](#)

### 4 You, Robert Roman, Tara Westcott and Mark Britt



**Jose I. Martel** I'm an asshole 😞:/

July 26, 2013 at 7:09pm · Like



**Kevin Martin** I thought it was a ratio of how often you used caps lock . . .

July 26, 2013 at 7:57pm · Unlike · 1



**Peter Thoegersen** the day I fell off the wagon, about three years ago!

## Peter Thoegersen

July 26, 2013 ·

**ACCEPTANCE IS THE FOCAL POINT OF MEDIOCRITY**

Like

[CommentShare](#)

## Peter Thoegersen

July 25, 2013 ·



get on facebook. hide. hide your humanity. hide your feelings, hide your thoughts, hide. hide  
hide hide hide.

**Like**

**CommentShare**

6

Jonathan Chang, Georg Isken and 4 others



**Angelo Metz** Show your tits.

July 25, 2013 at 2:04pm · Unlike · 2



**Peter Thoegersen** yes!!1

July 25, 2013 at 2:05pm · Like



**Peter Thoegersen** show your cock and balls

July 25, 2013 at 2:05pm · Like



**Angelo Metz** Ugh!

July 25, 2013 at 2:06pm · Unlike · 1



**Peter Thoegersen** here is a classic way of hiding: MY LIFE IS BEAUTIFUL, AND EVERYTHING IS WONDERFUL

July 25, 2013 at 2:06pm · Like · 2



**Angelo Metz** I don't hide. I edit. hehehehe